indirectly, in the matter of giving or not giving new cloths to women after menstruation, but my information on the point is incomplete. Each receives from the temple daily during the festival a fixed quantity of rice, and their families are fed. Thus the tailor, the goldsmith, and the blacksmith, are under obligation to work as it may be required for the temple without remuneration in the ordinary way of labour, but for the honour only.

In the afternoon of the same day (the fifth) the Vannân and a Manûtan, the one following the other and not together, bring two umbrellas to the temple; Vannân bringing one of cloth, the other one of cadjan. I am not sure whether the cloth umbrella has been in possession of the Vannân, but think it has. At all events, when he now brings it to the temple it is in thorough repair, a condition for which he is responsible. The cadjan umbrella is a new one. Following these two as they walk solemnly, each with his umbrella, is a large crowd. There are the usual processions of Bhagavati on the elephant, encircling the temple thrice in the morning, at noon and at night. Nothing more is done on this day.

Early on the sixth day the headman of the Mukkuvans (fisherman), who by virtue of his headship is called the 'Arayân,' together with the blacksmith and the goldsmith comes to the temple followed by an interested crowd, but accompanied by no orchestra of drums. To the Arayân is given half a sack of rice for himself and his followers, a silver umbrella belonging to the temple is handed over to him to be used when he comes to the temple again in the evening. To the blacksmith is given the temple sword. The goldsmith receives the silver umbrella from the Arayân, and excutes on it any repairs that may be needful; and in like manner the blacksmith looks to the sword.

In the afternoon the headman of the Tîyans called the "Tandân," comes to the temple followed by two of his castemen carrying slung on a pole over their shoulders three bunches of young cocoanuts, an appropriate offering, the Tîyans being those whose ordinary profession is climbing the cocoanut palm, drawing the toddy, securing the cocoanuts, etc. This time there will be loud drumming and a large crowd with the Tandân, and in front of him are men dancing about, imitating sword play with sticks and shields, clanging the shields, pulling at bows as if firing off imaginary arrows, the while shouting and yelling *madly*. The sticks represent swords. Then come the blackmith and the goldsmith with the

6:Fawcett G-5 (ca. 1900)1915
AWll Kerala AWll
Nayar

below the Nâyar is permitted to enter. To the north, south, east, and west, there is a level entrance into this hollow square, and beyond this entrance no man of inferior caste may go. The Pânan receives a certain quantity, about 10 lb. of raw rice for his performance.

In the afternoon a small crowd of Vettuvars come to the temple carrying with them swords, not very dangerous ones, and about ten small baskets made of cocoanut palm leaves, containing salt.* These baskets are carried slung on a pole as before. These men dance and shout in much excitement, cutting their heads with their own swords in their frenzy. Some of them represent devils or some kind of inferior evil spirits, and dance madly, under the influence of these spirits which they represent. Then comes the Arayân as on the previous day with his little procession, and lastly comes the blacksmith with the sword.

It is explained by the Malayalis that the individuals of the various castes who hold the office of tailor, goldsmith and so on to the temple, do so, not for the sake of what they receive from the temple, but in order to mark their position of superiority in their caste. The ceremonial allotted to each also no doubt marks his position in the ladder of caste.

The procession in the evening of this the seventh and last day is a great affair. Eight elephants which kept line beautifully, took part in this when I witnessed it. One of them very handsomely caparisoned had on its back a priest (Mûssad) carrying a sword smothered in garlands of red flowers representing the goddess. Up to this time, when she is represented by a sword, it will be remembered she has been represented by an image. The elephant bearing the priest with the sword is bedizened on the forehead with two golden discs, one on each side of the forehead, and over the centre of the forehead hangs a long golden ornament.† He bears other jewels, and over his back is a large canopy-like red cloth richly wrought. Before the elephant walked a Nâyar carrying in his right hand in front of him a sword of the kind

* The use of salt here is obscure as to the purpose. I remember a case of a Nâyar's house having been plundered, the idol was knocked down and salt was put in the place where it should have stood. The act was looked on as most insulting.

† The discs on the elephant's forehead are common in Malabar in affairs of ceremony. The Mappila poets are very fond of comparing a beautiful girl's breast to these cup-like discs.